

CD 2013 -- 43



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

2012-13  
season

Sunday, April 7, 2013

7:30 pm. Walter Hall

PERCUSSION ENSEMBLE CONCERT

soLO duO triO QuaRtet

Beverley Johnston, director

PROGRAM

1. Talk

2. Pezzo da Concerto (1987)

Ryan Scott, solo snare drum

Nebojsa Jovan Zivkovic

3. Plato's Cave (2011)

Alex Artale and Jacob Mannion

Casey Cangelosi

Western Sketches for Marimba Trio (1963)

Robert Kreutz

4. I. Horse Thief

5. II. Noble Prairie

6. III. Rodeo

Andy McNeilly, Anna Karpazis, William Tran

7. Living Room Music (1940)

John Cage

I. To Begin

II. Story

III. Melody

IV. End

Alejandro Cespedes, Andy McNeilly, Nathan Petipas, William Tran

INTERMISSION

8. Click (1990)

Mary Ellen Childs

Michelle Colton, Anna Karpazis, Edna Teguibon

9. As Rain Hollows Stone (2010)

Tawnie Olsen

Alex Artale, Jacob Mannion, Nathan Petipas

10. Jose/beFORe JOHN 5 (2000)

Aurel Holló

Alejandro Cespedes, Michelle Colton, Timothy Francom, Sarah Riegler

PERCUSSION ENSEMBLE

Michelle Colton, Ryan Scott, Alejandro Cespedes, Nathan Petipas, Edna Teguibon, Alex Artale,  
Jacob Mannion, Anna Karpazis, Andy McNeilly, William Tran, Sarah Riegler, Timothy Francom (guest)

Teaching Assistants: Michelle Colton, Jamie Drake, Ryan Scott

## PROGRAM NOTES

*"Pezzo da Concerto* (written in 1987) is a concert piece for snare drum in which the interesting possibilities of playing this instrument are exemplified as well as the numerous differing nuances of sound which are exploited. It is technically and musically an ambitious piece in which the effect intentionally predominates." -*Nebojsa Zivkovic*

*"Plato's Cave*, also known as the *Allegory of the Cave*, is a story found in Plato's larger work, *The Republic*. The story of *The Cave* is an allegory for human perception and understanding. Inside the cave, prisoners have been chained and held immobile since childhood, not only are their bodies fixed in place, but more importantly their heads are immobile and can only take view of the flat cave wall in front of them. Imagine also in the cave is a large fire behind the prisoners, between this fire and the prisoners is a large walkway in which people walk across. On the cave wall in front of the prisoners, which is all they've seen since birth, are only the shadows projected from the people passing by on the walkway. These prisoners do not realize that what they see are mere shadows, but rather, because this is their only knowledge of reality, think the two dimensional shadows are real people and in fact everything making up the real world. I've not intended for the performers to represent the prisoners, but rather be musicians who must perform under different sensory perceptual settings. I find that Plato's *Allegory* makes a beautiful statement about our perception and vision of what might be "our world" as we know it." -*Casey Cangelosi*

*Western Sketches* by Robert E. Kreutz is a challenging, yet accessible, three-movement marimba trio written in 1963. Movements 1 and 3 are up-tempo romps, while movement 2 is a contrasting slow movement requiring a great deal of musical nuance. Kreutz was best known for his liturgical worship music but wrote this accessible marimba work for the James Dutton Trio.

*Living Room Music* is a musical composition by John Cage, composed in 1940. It is a quartet for unspecified instruments, all of which may be found in a living room of a typical house, hence the title (Pritchett, 1993, 20). *Living Room Music* is dedicated to Cage's then-wife Xenia. The work consists of four movements: "To Begin", "Story", "Melody", and "End". Cage instructs the performers to use any household objects or architectural elements as instruments, and gives examples: magazines, cardboard, "largish books", floor, wooden frame of window, etc. The first and the last movements are percussion music for said instruments. In the second movement the performers transform into a speech quartet: the music consists entirely of pieces of Gertrude Stein's short poem "The World Is Round" (Pritchett, 1998) spoken or sung. The third movement is optional. It includes a melody played by one of the performers on "any suitable instrument." -*Notes from Wikipedia*

Mary Ellen Childs was recently named a USA Friends Fellow, an unrestricted \$50,000 award given annually to "America's finest artists." She is known for creating both rhythmic, exuberant instrumental works and bold, kinetic compositions that integrate music, dance and theater in fresh and unexpected ways. She

has created numerous "visual percussion" pieces that embody the concept of music in motion, for her ensemble CRASH. Her repertoire includes the piece performed tonight called *Click* which is a fast-paced, game-like work for three stick-wielding performers.

The title of *As Rain Hollows Stone* (2010) comes from the ancient proverb "Gutta cavat lapidem non vi, sed saepe cadendo," which roughly translates as "raindrops hollow stone not through force, but by often falling"! This proverb plays out in the piece on several levels, perhaps most audibly in its opposition of forceful and delicate sounds, but also in the idea of persistence, which is important to each of the three movements in a different way.

*As Rain Hollows Stone* was written for the Wamnu Percussion Trio at the request of Ian Rosenbaum, and is dedicated to Ian, Candy Chiu and John Corkill. Composer Tawnie Olson holds a doctorate in music composition from the University of Toronto, a Master of Music degree from the Yale School of Music, an Artist Diploma from the Institute of Sacred Music at Yale, and a Bachelor of Music degree from the University of Calgary. In 2012-2013 she is visiting assistant professor of composition at the Hartt School of Music.

Holló Aurél: *José / beFORe JOHN 5* (2000)

"The basic idea of my piece *José* was born when I was listening to the recording *Oriental Bass* by the ethnic contrabass-player Renaud Garcia-Fons. I wondered many times whether it would be possible to present his fundamentally Spanish style with it's Arabic and Gypsy effects in an original percussion composition instead of a simple adaptation. My answer to this question is "José." Besides Garcia-Fons's recording I also used a theme by Paco de Lucia in this composition. Marimba has the lead through in this short character piece almost exclusively: two players standing face to face play especially virtuoso complementary motives. Most of these figures are based on the traditional xylophone music of Africa. The players use techniques of amadinda and akadinda (traditional percussion instruments from Uganda) yet the scale they cover is typically flamenco-like at the same time. In the end these two players sound a real guitar as well, with the same technique. This rhythmical-melodic source is enriched by the playing of two other musicians who create many interesting and exciting sounds for example with the Spanish cajon or the favourite instrument of Gypsy folk music, the simple sheet-iron can and many more. I dedicate this piece of mine to Josep Vicent, former artistic leader of Amsterdam Percussion Group." -*Aurél Holló*

Canada's premier percussionist **BEVERLEY JOHNSTON** is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments. Her exciting performances have been distinguished as unconventional, effectively combining Classical transcriptions, contemporary music, and a touch of theatre; she is also a leader in commissioning and premiering new works for percussion. Her performances and recordings have been broadcast on radio networks all over the world. Her five solo CDs are: *Ming* (2009, Centrediscs), *Garden of Delights* (2004, independent release), *Alternate Currents* (1992, Centrediscs), *Marimbach* (1989, CBC Records Musica Viva), and *Impact* (1986, Centrediscs, JUNO nominee). She can also be heard as soloist or chamber musician on numerous other recordings.